

BLUES MATTERS!

Accept No Substitute!

KIT CHAT | GUITAR TECH | OZ BLUES | BLUE ALL THE REGULAR FEAT

HUNDRED SEVENTY PAST, PRESENT AND F

ON THEIR UPCOMING ALBUM, SONG LY PLAYING LIVE AND MUCH M

SIM

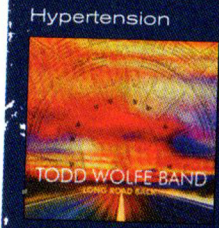
DANNY BRYANT TALKS BLOOD MONEY

ALBUMS, FESTIVALS AND CONCERTS OVER 30 PAGES OF BLUES REVIEWS

ALSO FEATURING: LESLIE WEST FEDERAL CHARM MOLLIE MARRIOTT AND MORE...

Albums  REVIEWS

TODD WOLFE BAND LONG ROAD BACK



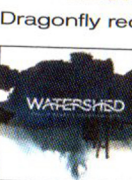
Hypertension
For many folks the name Todd Wolfe will be well known. Others might not be aware that for many years Todd was lead guitar in Sheryl Crow's touring band, or that he worked extensively with Leslie West so for sure he has been around the block a time or two honing his considerable chops since beginning his career in 1979. With a raft of albums under his belt on this new one his core band consists of drummer Roger Voss, John Ginty various keyboards and a pretty damn funky bass player in Justine Gardner. Together they have produced a fairly heavy and yet melodic set of original Blues tunes plus two covers. I like it when artists pick slightly different covers and here we have beautifully executed Cream's Outside Woman Blues and the seldom heard Black Queen by Stephen Stills here sounding a bit like Walter Trout no bad thing in my book. Moving on to the rest of the tracks, the album opens in fine style with Poison and I particularly like the little stabs of Hammond which weave in and out supporting the strident guitar lines, pounding drums and solid bass. Mercy, a co-write with Sheryl, which has a cracking pace great vocals and could be a good choice for a single. Peace Unto You sees us in acoustic territory and laid back with a little Gospel feel, nice. Fire Me Up despite the call to arms of the title never catches alight but never the less slides past the ears pleasantly. Long Road Back, Gone and Annalee are stonking tunes but the mighty instrumental Hoodoo River, which closes out the album, allows their collective virtuosity to shine and is truly their Magnum Opus.

GRAEME SCOTT

than nicely with deep-throated, full-throated soul and blues, Memphis to Chicago, swampy New Orleans to twanging Tennessee. In many ways, this is a fairly typical Alligator release: thumping, driving, rock-blues played with passion and power. Where it differs is in Copeland's evident strength, maturity, subtlety and sheer muscle-power. Her voice soars above the band when needed and yet never detracts from the overall effort. Musicians on the cut include the likes of Robert Randolph, Alvin Youngblood Hart and the wonderful Will Kimbrough, players of real deep quality who know their way through the music every which way. Copeland's voice reigns supreme here, though, despite the assured backing of her renowned blues-peers. The album is about a fifty/fifty mix of self-written stuff and classic covers including takes on her late father, Johnny Copeland's Devil's Hand; Solomon Burke's I Feel A Sin Coming On; Sonny & Brownie's The Battle Is Over; Albert King's Wrapped Up In Love Again and even Credence Clearwater, with a great cover of Long As I Can See The Light, and a tongue in cheek country twanger, Drivin' Out Of Nashville. This is a certain winner, a great album that marks Copeland's return after a few years absence to the Alligator fold.

IAIN PATIENCE

PHILLIP HENRY & HANNAH MARTIN WATERSHED



Dragonfly records
Every now and then, we get an album to review that doesn't really fall into any convenient genre, and this is one of them. It isn't really a Blues record, although with slide and lap steel guitars and harmonica, there are certainly elements of Blues

here. So how do you describe it? Well in this case, in a single word; BEAUTIFUL! There are many other words that I could have used, but that sums it up. 12 tracks all written by either or both, impeccably recorded, with strong Celtic overtones, ethereal voice of Hannah and the ridiculously talented Phillip on various guitars. The songs are for the most part quite short, and the lyrics deserve your full attention and handily are all included within the nicely presented sleeve. Everything about this record screams class, from the sublime double bass playing, through to the atmospheric almost Native American of the song Tonight, and very, very Joan Baez! Did I like it? Well what do you think? I am not sure where you will find this, but a good place to start would be PhillipHenryandHannahMartin.co.uk. Go buy it!

DAVE STONE

you wish you'd never wandered into. But this is what makes this album so unusual. The album, Bones tells us, is influenced by a William S. Burroughs novel, The Place of Dead Roads. Listening to him telling me 'It's a Bomb' was slightly scary, and it has a cutting guitar solo, too. Someone Knocking on My Barn Door, which has the old Bill Justis Raunchy riff throughout made me imagine the story almost as a movie by Hitchcock. This is the kind of album you'd play by candlelight on Halloween. I hope he's not as menacing in real life, but I bet he's very entertaining if this is anything to go by.

ROY BAINTON



SMOKY GREENWELL'S NEW ORLEANS BLUES JAM LIVE AT THE OLD U.S.MINT

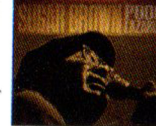
Independent
If you cannot make the trip to New Orleans this live album is going to be the next best thing to soak up the Mardi Gras atmosphere, this is a cracking live album recorded in the heart of the City at the historic venue that also houses a museum. The band are led by Smoky Greenwell a band leader since the 1970's, who besides vocals delivers sultry Harmonica and Saxophone, the sounds here are enhanced by guitarist Mark Pentone and renowned Accordion player Bruce "Sunpie" Barnes, who adds that special Zydeco ingredient. The reference in the album title to 'Jam' is slightly misleading as all the songs are well structured and there is

certainly no extended jamming or soloing, just a selection of material that Smoky has previously recorded during his ten album career, a couple of further tracks to highlight are; Peter Gunn the Harry Mancini instrumental track, which has the best Saxophone playing on the album and the offbeat Between Iraq and a Hard Place, which has some anti war undertones but highlights Smoky's strong song writing skills. The two CD set includes a DVD of the live concert recorded in February 2014, which was not available to be reviewed although as the CD alone is an essential purchase of New Orleans Blues, the DVD will just add the finishing touches to this highly recommended album.

ADRIAN BLACKLEE

SUGAR BROWN POOR LAZARUS

Sugar Brown



Toronto-based bluesman Sugar Brown is very obviously not of African-American extraction, as you can probably guess from his real moniker of Ken C Kawashima, and the inclusion on this album of Tokyo Nagaremono, a movie theme sung in Japanese. Nevertheless, the righteous anger of the Black Lives Matter movement has clearly been an inspiration to his work. That much is plain from the title track, a remake of a Lomax-archived folk song from 1911, which documents the shooting of a black man by a law enforcement official. Kawashima uses the liner notes to make the pointed parallel with the killing of Michael Brown in Ferguson, Missouri, last year. Sadly, some things in America have stayed rather more constant over the last century than most of us would like. The track is perhaps the strongest on the CD, showcasing as it does some

nifty chromatic harmonica work from Bharath Rajakumar, a name that doesn't exactly come across as African-American, either. Elsewhere, The Mad Gardener's Song: Part 1 and The Mad Gardener's Song: Part 2 inventively sets lyrics by Victorian children's author Lewis Carroll to a couple of grooves blatantly nicked from Bo Diddley. It's different, I'll give it that. Poor Lazarus is undeniably charmingly quirky in places, and is even recorded in mono, just to make a point. But it largely sticks to tried and tested formats. This is old time rhythm and blues, with the emphasis very firmly on the 'rhythm' aspect of the deal. The influences of many of the giants of 1950s blues are writ large, and that is where its appeal squarely lies. In short, no confirmed blues fan isn't going to like it, but don't expect the conventions of the genre to be transcended.

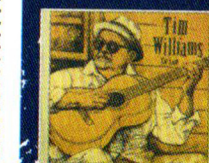
DAVID OSLER



THE DELTA SAINTS BONES

Ear Music

This is the second studio album from this multi talented five piece band from Nashville. Following on from the much lauded Death Letter Jubilee release this is a raw energy production. Little wonder because it has been produced by Eddie Spear who has produced recordings by Jack White a major influence to the band especially in twisting and distinctive vocals by Ben Ringel on these ten definitive tracks with its blues rock fusing with folk and southern styles of music this is a work



TIM WILLIAMS SO LOW

Lowden Proud Records

An excellent ten track album of traditional acoustic blues from Canada. Tim Williams simply has to be one of the finest pickers on the planet these days. A former double award winner at the International Blues Challenge in Memphis, this release highlights his captivating style and talent to full effect. Both of Williams' previous recent releases, Blue Highway and Evenings Among Friends - a re-release of an earlier effort - were wonderful bits of striking resonator and acoustic guitar-led blues work. With So Low Williams confirms his clearly well-deserved place at the hi-end of the acoustic blues-tree. Tracks covered include the jazz-inspired If You Live from Mose Allison; Broonzy's My Big Money - a lesser-known gem; Blind Boy Fuller's Pistol Slapper, here titled Pistol Snapper, with Williams' own take on it as part of the ever-evolving folk-process; Johnny Cash's Big River; and Tampa Red's classic The Witching Hour. Many tracks are self-penned and showcase the guy's deep absorption in and understanding of the music and traditional blues in general. Closing with his own composition, Lightnin', a clear homage to his own personal hero, Texan Lightnin' Hopkins, this album is a genuine revelation, filled with neat guitar chops and intricate picking in styles that range through Delta to Piedmont, Texas to Chicago and most of the USA's notable blues-posts in between. A positive delight.

IAIN PATIENCE

